

COMPOSITIONS

POUR LA HARPE

de ALBERT ZABEL

Soliste de SA MAJESTÉ L'EMPEREUR de Russie et
Professeur émérite du Conservatoire de St. Pétersbourg.

Romance. Op. 6.....	60 Cop.
	M. 1.50.
Le desir. Melodie Op. 12.....	40
	M. 1.
Marguerite au rouet. Op. 19.....	75
	M. 1.85
Rêve d'amour. Op. 21.....	85
	M. 2.40.
Am Springbrunnen. Op. 23.....	1—
	M. 2.50.
Elegie fantastique. Op. 11.....	75
	M. 1.85
Chanson de pêcheur. Barcarolle. Op. 24.....	50
	M. 1.25.
Marguerite douloureuse au rouet (N° 2) Op. 26.....	60
	M. 1.50.
Un moment heureux Romance Op. 27.....	40
	M. 1.
Warum? Fragment. Op. 28.....	40
	M. 1.
Fantaisie sur les motifs de l'opéra „Faust” Op. 12.....	1 50
	M. 3.
Murmure de la Cascade. (Esquisse musicale) Op. 29.....	60
	M. 1.50.
Demande et réponse. Romance. Op. 30.....	60
	M. 1.50.
Romance sans paroles. Op. 31.....	75
	M. 1.85
La Capricieuse Op. 32.....	60
	M. 1.20.
Entr' act du ballet „Rokhsana” Op. 33.....	75
	M. 1.50.
Harfensolo aus der Oper „Lucia” von Donizetti.....	75
	M. 1.50.
Tristesse d'amour. Op. 36 (a D. Andreeff).....	1—
	M. 2.50.
Valse caprice. Op. 37 (à ma femme Eugénie Zabel).....	75
	M. 2—
„ „ „ „ Edition pour le piano.....	60
	M. 1.50

Propriétaires pour tous pays

W. BESSEL & C^{ie}, EDITEURS

St. PETERSBOURG.

MOSCOU.

Berlin — Bruxelles — BREITKOPF & HÄRTEL, LEIPZIG — Londres — New York.

Copyright 1916, by W. Bessel & C^{ie}
VARSOVIE, chez GEBETHNER et WOLFF.

Arrangirt für die Italienische Oper in St. Petersburg von ALBERT ZABEL.

Propriété des éditeurs pour tous pays



First system of musical notation. The treble clef staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of ascending eighth notes, followed by a descending eighth-note scale. The bass clef staff contains a series of eighth notes, with a forte (*f*) dynamic marking. A handwritten note in the upper right corner indicates the notes (fa #) and (la b) in a piano (*pp*) dynamic, with a handwritten 'E-b' next to it.



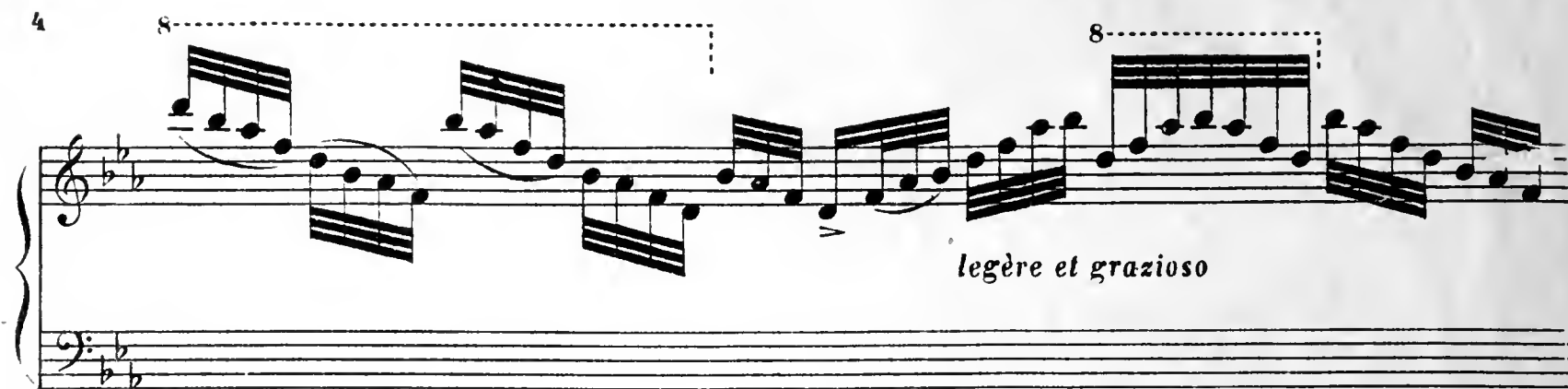
Second system of musical notation. The treble clef staff continues the ascending eighth-note scale, followed by a descending eighth-note scale. The bass clef staff contains a series of eighth notes, with a forte (*f*) dynamic marking.



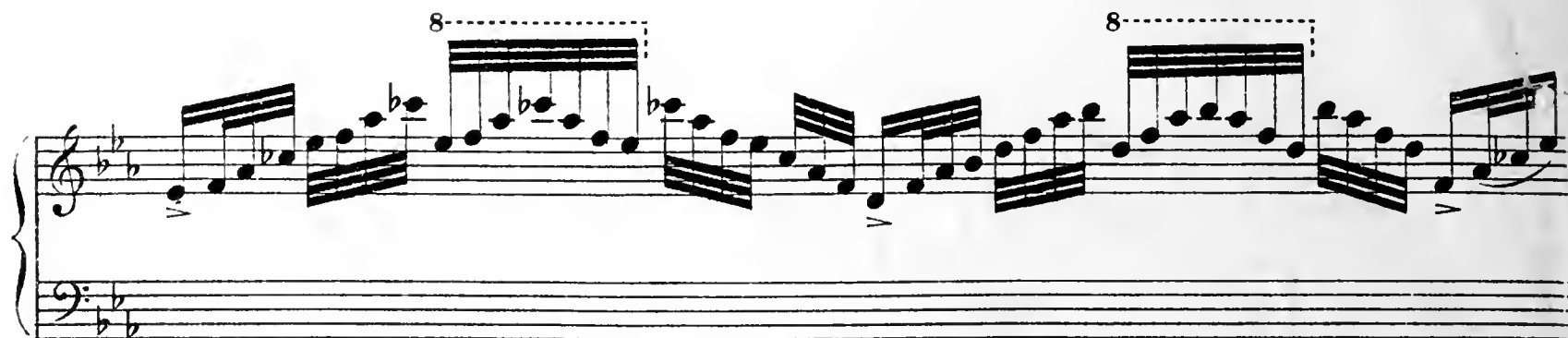
Third system of musical notation. The treble clef staff continues the ascending eighth-note scale, followed by a descending eighth-note scale. The bass clef staff contains a series of eighth notes, with a forte (*f*) dynamic marking. A crescendo marking is present, and the notes (fa b) and (la b) are indicated in the upper right corner.



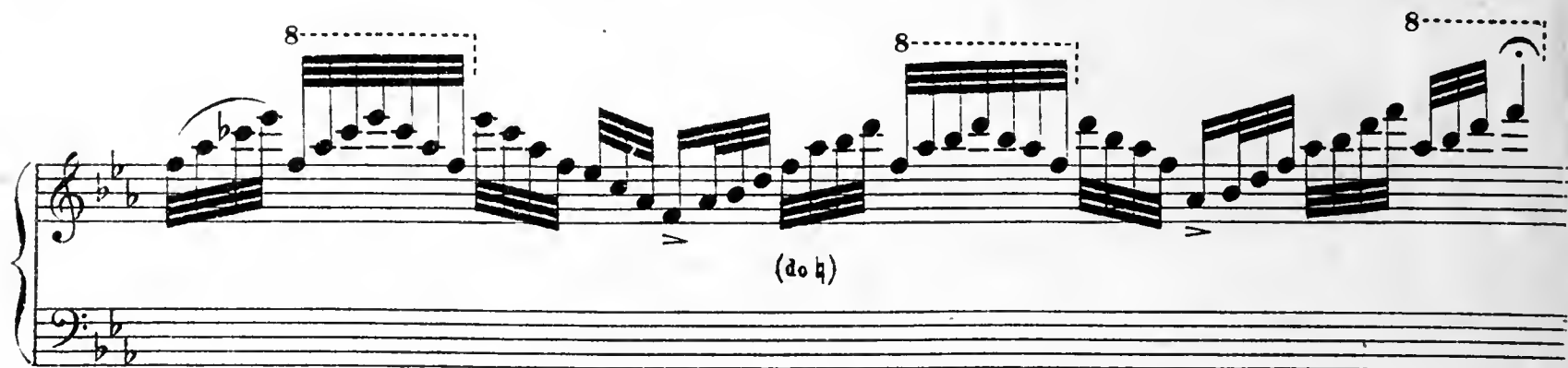
Fourth system of musical notation. The treble clef staff continues the ascending eighth-note scale, followed by a descending eighth-note scale. The bass clef staff contains a series of eighth notes, with a forte (*f*) dynamic marking. A crescendo marking is present, and the notes (fa b) and (la b) are indicated in the upper right corner.



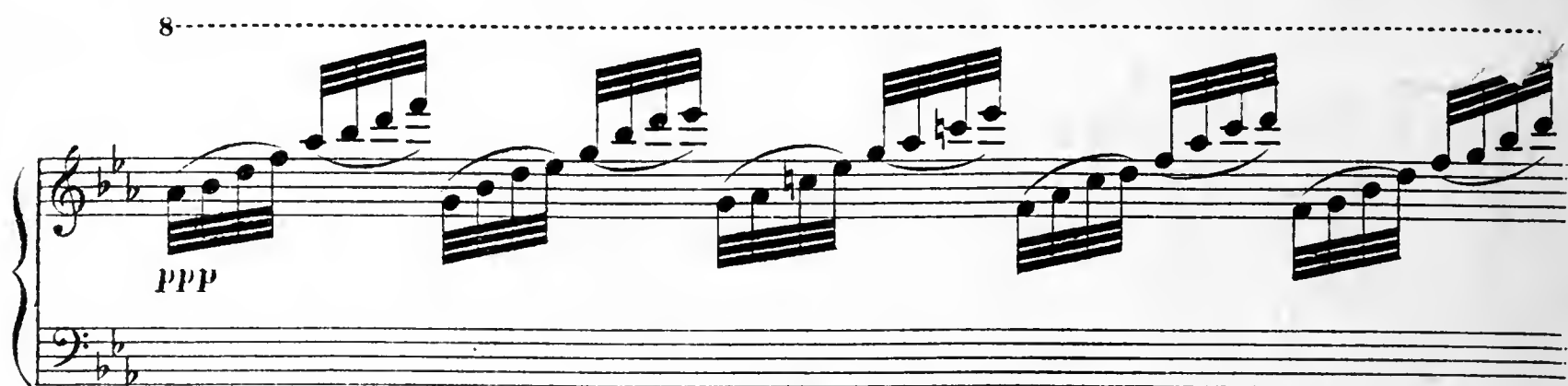
First system of musical notation. The treble clef staff contains a melodic line with eighth-note triplets and sixteenth-note runs. The bass clef staff provides a harmonic accompaniment. The key signature has two flats (B-flat and E-flat). The tempo/mood marking *legère et grazioso* is written below the staff.



Second system of musical notation. Continuation of the melodic and harmonic lines from the first system.



Third system of musical notation. Continuation of the melodic and harmonic lines. The tempo/mood marking *(do q)* is written below the staff.



Fourth system of musical notation. Continuation of the melodic and harmonic lines. The dynamic marking *ppp* (pianissimo) is written below the staff.



Fifth system of musical notation. Continuation of the melodic and harmonic lines.

8

fixez. (do b)

8

fixez. (si b sol # re #)

cres - - - cen - - - do

8

glissando con tutta forza la premiere fois, la seconde fois ppp

8

ff (la b) (fa #)
(sol b)

8

(si b)
(sol b)

la premiere fois con tutta forze, la seconde fois ppp
On peut répéter ce glissando plusieurs fois: alors il faut commencer pp, continuer cresc. et finir tres fort à la hauteur.

Handwritten notes: *g4 c4*, *ff*, *al*, *ff*.
Annotations: *(doh)*, *(lah)*, *(re h)*.
The system consists of a grand staff with treble and bass clefs. The key signature has two flats. The music features complex chords and arpeggiated figures.

Annotation: *rall*.
The system continues the musical piece with a *rall* marking. It includes a section with a wavy line indicating a tremolo or rapid oscillation.

Annotation: *cres - cendo*.
The system features a *cres - cendo* marking. The right hand has a dense, arpeggiated texture.

Annotations: *8-----*, *m.d.*, *m.g.*.
The system includes a measure with a dotted line and the number 8, and measures marked *m.d.* and *m.g.*.

Annotation: *rall.*.
The system concludes with a *rall.* marking. The right hand features a descending arpeggiated figure.

Andantino.

Con espressione

m.d.

m.d.

m.g.

rall.

ad libitum et grazioso
legere

ff

p

First system of musical notation. The treble clef staff features a series of eighth-note triplets, each marked with a '3' and a slur. The bass clef staff contains a single eighth note followed by a descending eighth-note scale. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The treble clef staff begins with a measure marked '8' above it, followed by eighth-note triplets. The bass clef staff contains a series of chords, each marked with a 'pp' (pianissimo) dynamic. The key signature has two flats.

Third system of musical notation. The treble clef staff features a series of eighth-note triplets, each marked with a '3' and a slur. The bass clef staff contains a series of chords, each marked with a '7' (seventh). The key signature has two flats.

Fourth system of musical notation. The treble clef staff features a series of eighth-note triplets, each marked with a '3' and a slur. The bass clef staff contains a series of chords, each marked with a 'f' (forte) dynamic. The key signature has two flats.

First system of musical notation. The right hand features a series of descending eighth-note chords, with fingerings 4, 3, 2, 1 indicated above the first four notes. A dashed box labeled '8' spans the first four measures. The left hand plays a simple bass line. Dynamics include *m.g. con grazia* and *rall.*

Second system of musical notation. The right hand includes trills (*tr*) and a descending eighth-note scale. The left hand features a descending eighth-note scale. Dynamics include *f*, *ff*, *p*, and *pp*. A dashed box labeled '8' is present above the right hand.

Third system of musical notation. The right hand features a descending eighth-note scale with fingerings 4, 3, 1, 1, 5, 1, 1 indicated above the notes. The left hand features a descending eighth-note scale. Dynamics include *poco a poco morendo rall. et*. A dashed box labeled '8' is present above the right hand.

Fourth system of musical notation. The right hand features a descending eighth-note scale with fingerings 8 and 7 indicated above the notes. The left hand features a descending eighth-note scale. Dynamics include *pp* and *ppp*. Dashed boxes labeled '8' are present above the right hand.

RÉPERTOIRE RUSSE

Choix de pièces des compositeurs russes modernes,

DOIGTÉES, NUANCÉES ET PEDALISÉES

PAR

FR. CZERNY

Professeur du Conservatoire à St.-Petersbourg.

II-me Degré.

1. Cui-Dütsch. Romance favorite.	— 30
2. Rimsky-Korsakow-Dütsch. Chanson du Berger	— 30
3. Tchaikowsky-Dütsch. Chanson russe	— 30
4. Glazounow, A. Miniature.	— 30
5. Cui, C. Expansion naïve	— 30
6. — Aveu timide	— 30
7. — Cantabile	— 50
8. — Souvenir douloureux	— 30
9. — Berceuse	— 30
10. — Canzonetta	— 30
11. — Mazurka	— 50
12. Liadow, A. Petite Valse (G-dur)	— 50

III-me Degré.

1. Rubinstein, A. Marche orientale	— 50
2. Tchaikowsky, P. Romance (G-dur)	— 50
3. Liadow, A. Mazurka (A-dur)	— 30
4. — Mazurka Op. 15 (C-dur)	— 30
5. Rubinstein, A. Chevalier et paysse	— 50
6. Rimsky-Korsakow, N. Valse (Cis-dur)	— 50
7. — Romance (As-dur)	— 30
8. Shilvazky, M. Scherzo (F-dur)	— 60
9. Zarzycki, A. Idylle (H-dur)	— 30
10. Liadow, A. Intermezzo (B-dur)	— 60
11. Asantschowsky, M. Chant sans paroles (A-moll)	— 30
12. — Capriccio. Allegro agitato (C-dur)	— 60
13. Grodzki, B. Berceuse	— 30
14. — Impromptu	— 30
15. — Sérénade mélancolique	— 30
16. — Scherzino	— 50
17. Zarzycki, A. Berceuse (E-dur)	— 50
18. Cui, C. Far-niente	— 60
19. Bobinski, H. Nocturne	— 50
20. Borodine, A. Intermezzo	— 50
21. — Mazurka (C-dur)	— 50
22. Rubinstein-Loeschhorn. Mélodie: Es blinkt der Thau	— 30

IV-me Degré.

1. Cui, C. Intermezzo (As-dur)	— 75
2. — Valse (E-moll)	— 50
3. — Valse (D-dur)	— 85
4. — Impromptu (A-dur)	— 60
5. — Impromptu (C-dur)	— 75
6. Rubinstein, A. Nocturne (G-dur)	— 75
7. — Impromptu (G-dur)	— 50
8. — Menuet (Es-dur)	— 30
9. Rimsky-Korsakow, N. Mazurka (Fis-moll)	— 60
10. Liadow, A. Mazurka (G-dur)	— 50
11. — Mazurka (H-dur)	— 50
12. — Mazurka Op. 3 (C-dur)	— 30
13. — Valse (Fis-moll)	— 50
14. — Mazurka (As-dur)	— 60
15. — La douleur	— 30
16. — Pastorale	— 30
17. Rubinstein-Belnecke. Mélodie: Asra	— 50
18. Rubinstein, A. Petite Sérénade (D-moll)	— 30

19. Sokalsky, W. Souvenir du passé	— 50
20. — Mazurka	— 50
21. Cui, C. Impromptu (As-dur)	— 60
22. Korestchenko, A. Complainte	— 30
23. — Valse à la Napolitaine	— 50
24. Grodzki, B. Etude (F-moll)	— 50
25. Rubinstein, A. Nocturne (F-dur)	— 60
26. Liadow, A. Prélude (Des-dur)	— 50
27. — Mazurka Op. 10 (C-dur)	— 50
28. — Mazurka (D-dur)	— 50
29. Rubinstein, A. A la fenêtre	— 30
30. Zarzycki, A. Valse—Impromptu	— 60
31. Davidoff, Ch. Idylle	— 50
32. Cui, C. Bagatelle italienne	— 30
33. — Au berceau	— 30
34. — Romanzetta	— 50
35. Liadow, A. Prélude (H-moll)	— 50
36. — Mazurka (en mode dorien)	— 50
37. — Mazurka (Fis-moll)	— 60
38. Youferoff, S. Arlequin	— 30
39. — Réve	— 30
40. — Amour de Guignol	— 30

V-me Degré.

1. Pankiewicz, E. Menuet (Des-dur)	— 75
2. Sokalsky, W. Orpheline	— 30
3. — L'oiseau	— 30
4. — Scherzetto (xapra)	— 30
5. — Chanson	— 30
6. Liadow, A. Prélude pastorale	— 30
7. Davidoff-Henselt. Romance «Какое счастье»	— 60
8. Korestchenko, A. Mazurka-Réverie	— 50
9. — Valse	— 75
10. Rubinstein, A. Berceuse (D-dur)	— 60
11. Cui, C. Nocturne (Fis-moll)	— 60
12. — Capriccioso	— 60
13. — Scherzando giocoso	— 60
14. Liadow, A. «Biroulki». Cah. I.	— 1
15. — Cah. II.	— 1
16. Artiboucheff, N. Mazurka	— 50
17. Rimsky-Korsakow, N. Prélude-Impromptu	— 30
18. Rubinstein, A. Mélodie—Berceuse (G-dur)	— 30
19. Cui, C. Valse à la Viennoise	— 60
20. — Causerie	— 75
21. Rubinstein, A. Sérénade espagnole (G-moll)	— 75
22. Arensky, A. Scherzo	— 60
23. Rubinstein, A. Impromptu (F-dur)	— 60
24. Glazounow, A. Barcarolle	— 50
25. Tchaikowsky-Pabst. Berceuse	— 60
26. Rimsky-Korsakow, N. Fugue à trois voix (D-moll)	— 50
27. — Fugue à trois voix (F-dur)	— 50
28. — Fugue à quatre voix (C-dur)	— 50
29. — Fugue à trois voix (E-dur)	— 50
30. — Fugue à trois voix (A-dur)	— 50
31. — Fugue à quatre voix (E-moll)	— 50
32. Liadow, A. Etude (As-dur)	— 60
33. Rubinstein, A. Réverie (A-moll)	— 60

Propriété des éditeurs pour tous pays.



W. BESSEL et Co. Editeurs

Fournisseurs de la COUR IMPÉRIALE.

St.-Petersbourg, Nevsky, 54.

Leipzig, chez Breitkopf et Haertel.

Moscou, Petrowka, 12.